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THE DECORATOR AND FURNISHER.

WOOD CARVING, ADAPTED FOR BOTH THE AMATEUR AND THE PROFESSIONAL.

BY W. N. BROWN,

Author of "Wood Turning for Amateurs," "Working in Brass," "The Arch, Vault and Dome," "The Ancient Ecclesiastical Wood Work of England," "The History of Decorative Art," "A Manual of Wood Engraving," etc., etc.

CHAPTER V.

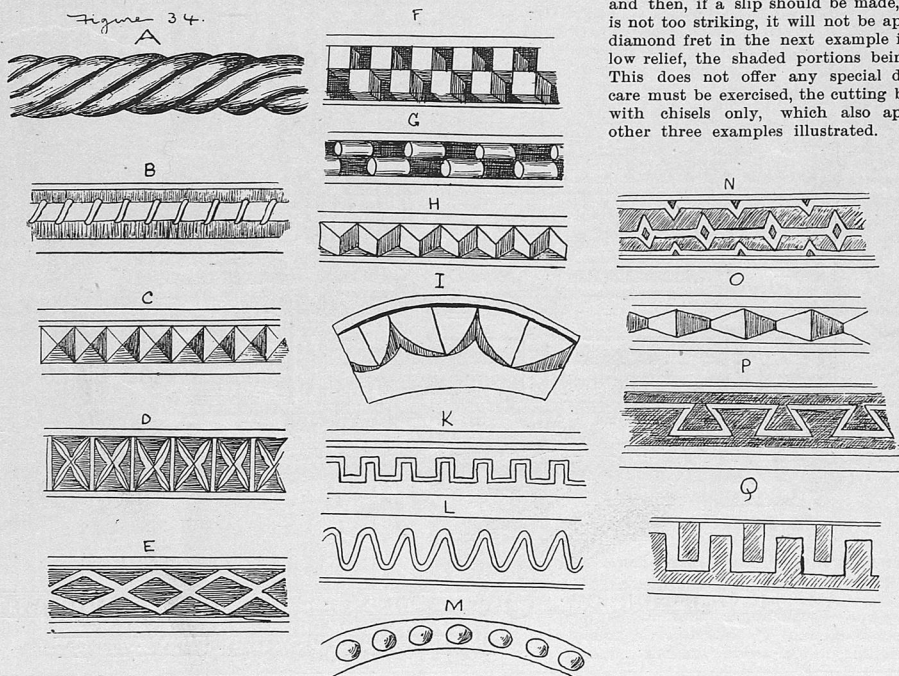
ENRICHMENTS.

PASSING on from moldings, I come now to enrichments, which is the next to consider in natural sequence. As in the case of moldings, which can be used for a variety of purposes, particularly in religious edifices, so in the case of enrichments—they are adaptable to almost any and every purpose, either by themselves or in combination with others, such as, for example, diaper or repeat patterns in panels, for the borderings of carafe and bread stands, trays, and such like purposes. As the wood carving should be in accordance with the stone carving of an edifice—be it church, hall, or other place, so should the moldings and enrichments employed be in thorough accord with each other, and not as was frequently the case in ancient buildings, totally at variance with both use and surroundings. In figure 34 I give some illustrations of enrichments, which will serve my readers for practice in the first instance, and, when they have attained to excellence in cutting the same, for practical applications in the directions indicated and others. They are all thoroughly representative, and were employed by the Gothic sculptors for the embellishment of moldings, being all taken from Gothic examples in existence at the present day. Thus A is a cable pattern, copied from Romsey, in Hampshire; B is a twin-stem round a staff, from Wimboldsham, in Norfolk, this pattern being really a screw; C is a nail head, which was a very favorite Norman ornament, and is copied from Upton St. Leonard's, in Gloucestershire; D is a star from Herringfleet, in Suffolk; E is an open lozenge from Tickencote, in Rutland; F is a double square billet from St. Augustine's, Canterbury, a very ancient monastery, of which little beyond the ruins can now be found; G is a double roll billet, from Binham Priory, in Norfolk; H is an indented pattern from Ifly, Oxfordshire; I is a similar enrichment, taken from North Hinksey, in Berkshire, and which pattern is more often than not known as the dog's tooth; K is a label corbel table from St. Julian's, Norwich; L is a nebule corbel table from Binham Priory, Norfolk; M is a pallet from Ifley, in Oxfordshire; N is a diamond fret from Lincoln Cathedral; O is a double cone from Stoneleigh, in Warwickshire; P is a triangular fret or dovetail from Ely Cathedral, and Q, the last of my examples, is an embattled ornament, recalling the Greek and Egyptian key patterns, copied from Lincoln Ca-

thedral, a study of all of which will give the student plenty of occupation.

As of course my readers are aware, England is particularly rich in specimens of wood carving, owing to the fact that until 1625 nearly all the houses in London and other large cities were constructed of wood, the carving of panels, corbels, ceilings, staircases, mantels, and furniture generally afforded fine scope, while the doors and baye boards in the exterior were also ornamented with carving. It is not necessary to cite the various specimens known to exist at the present day, suffice to say that the art attained its zenith at the time of Elizabeth, and that many fine specimens—not to say, in some cases, profane—are to be found in our cathedral and other ancient churches, noblemen's seats, halls, and other places, which are well worthy of study by the would be carver.

In the cutting of the various enrichments illustrated at figure 34, the first, a cable pattern, had really be cut in the lathe, in the same way that spirals are cut, but if this is not possible, then it must be carefully cut in the vice, and principally by files; the second will require to be very much undercut, taking care not to damage the top and bottom plain borders in so doing; small chisels will be very handy in the third specimen, which as will be seen rises to an apex, the cutting should be very simple, striking the perpendicular divisions first deeply, and then cutting down with broad chisels at an angle of about forty-five degrees on each of the four sides to the base. The fourth is in reality a diaper or repeat pattern in low relief, and will require to be carefully picked out with small chisels, cutting in the flat on the bench, always outlining the design before commencing to cut; the fifth is a simple diamond design, the principal thing in effecting which is to see that the relief is equal, and not deep in one place and shallow in another; the sixth is a simple right angle bit of work, and the double squares can be quite an inch in depth, chisels being the tools here employed; in the next proceed as before, then round the billets, taking care to have them all alike; H should have the top portion slanted off, by means of a clean cut with the chisel, then proceed to cut away the three cornered pieces forming the indents, taking care to have a perfectly level base; the next piece will require a little more care, but the carver will proceed in a precisely similar manner to the preceding, but the next needs attention in both the drawing out and the cutting, the requisite degree of relief and smoothness of ground having both to be properly preserved. Nothing beyond the chisels, however, will be required to effectually negotiate this design. A little more difficulty will be experienced in cutting it; but the next will call for extreme care, as to make the ornament effective it should be very considerably undercut, making the balls stand out from the ground. In cutting this first procure the circles, and carefully finish a little more than half of the ball in the whole of the piece of work in hand, then proceed with the under portion, undercutting sufficiently, but not too much, for fear of damage, and then, if a slip should be made, providing it is not too striking, it will not be apparent. The diamond fret in the next example is a design in low relief, the shaded portions being cut away. This does not offer any special difficulty, but care must be exercised, the cutting being effected with chisels only, which also applies to the other three examples illustrated. In the next



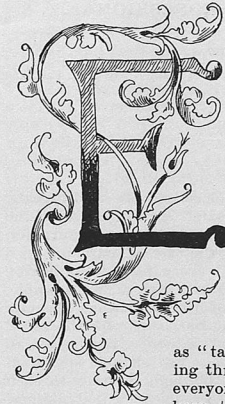
THE DECORATOR AND FURNISHER.

pattern the double cone will have to be slightly undercut on each side, the double cone being cut in a similar manner to the nail head, only in this case the cone rises only to a point on two sides, and not on four, as in the other example, the chisel only being needed, as also in P and Q, which are really in low relief. If attention is paid to these few particulars, the carver should be quite satisfied with the result of his labor, though of course patience and perseverance will be necessary. Of course all the preceding examples have had the design cut in more or less high relief, the usual and, generally speaking, most effective style adopted in wood carving, but as there arise occasions when this plan would be inadmissible, from its inconvenience or some other cause, I shall in my next instalment proceed to touch briefly upon the cutting of intaglio work, with a few remarks upon the carving of monograms.

OF late years much attention has been given to decorative blinds. The business, though a special one, is appropriate to the house painter, and in the dull times of Winter many house painters might thus profitably employ their hands. We shall accordingly point out the method of procedure. The ornamentation is either opaque or transparent. For the former, oil colors are used; for the latter, water colors. When using oil colors, to produce opaque effects, the color is laid on both sides. The cloth, which has been bleached, is stretched in a frame, and a sizing of glue applied. A water color tint is put on the surface with a wide brush, care being taken to secure evenness. The outline of any design is now traced on the cloth. For a gold band shade the figure is stencilled in gold size; for a painted band it is stencilled in color. When the size is dry, gilding follows. This gilding is done in Dutch metal, tin foil and gold leaf. Tin foil is given the color of gold by being brushed with a lacquer specially prepared for the purpose. Positive and appropriate colors may be next used for centres and corners. Floral subjects and figure groups are much favored. In short, the public demands are incessant variety. Whatever the fancy designs, the color combinations should be pleasing. To produce the figures, a process is followed by large manufacturers resembling block printing on wall paper; but the house painter, if expert in the pictorial line, need not of course resort to this, and he will gain besides much practice that will be useful in his ordinary line by putting in his own patterns. The blocks are prepared for separate colors. Gauges on the blocks regulate their application as to place.

POPULAR CARPETS.

By N. S. STOWELL.



XQUISITE combinations of color, excellent quality and low prices are characteristic of the carpets produced for the present season.

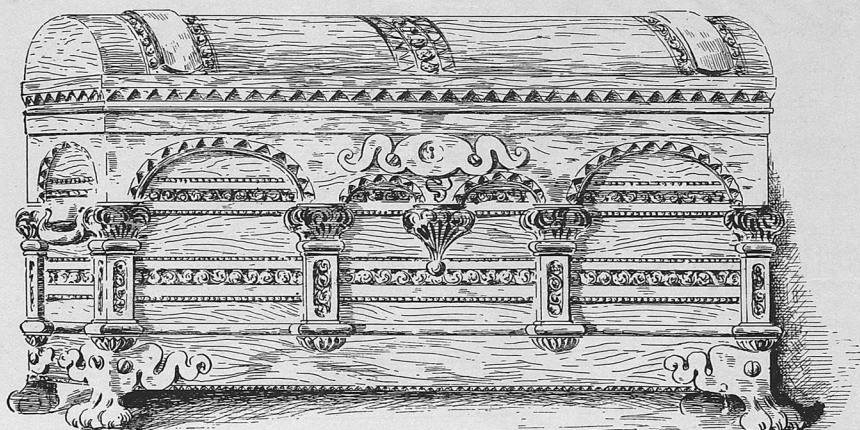
There are many points in the selection of carpets that purchasers will do well to note. Especially is this the case with brussels carpets. Almost everyone knows that "body brussels," as it is called, is readily distinguished from the quality known

as "tapestry brussels," by the colors showing through on the back of the fabric, but everyone does not know that this fact has been taken advantage of by certain manufacturers, who have printed the backs of

their carpets with the colors employed on the face of the goods, thereby misleading the unwary buyer, who, glancing at the back, sees color in stripes and figures, and immediately decides that this is a body brussels carpet. It does not seem to be generally understood that Wilton carpet is body brussels carpet with the pile or surface cut like velvet, and that tapestry carpet when cut is the so-called "velvet" carpet.

To distinguish between the tapestry or dyed back and genuine body brussels carpet, draw out a wool surface thread from each and examine it. One will be found parti-colored, the other all of one shade. The single colored thread is from the body brussels, the other from the tapestry. The reason of this is that tapestry is printed after it is woven, the body brussels is "yarn dyed," as the manufacturers say, and each color of yarn is put in separately.

There is yet another point upon which the average consumer is not informed. A great deal is said about "five frame" brussels carpets, which are known to be the best in quality, but no mention is made to customers of "three frame" or "four frame" carpets by dealers in these goods. Three frame carpets may be



Design for an Oak Chest with Brass Trimmings.

By Robert G. Barrows, New York.